

Week 11 3/19-3/23	Versification & language games: Robert Frost & e.e. cummings	Working bibliography 10 note cards
Week 12 3/26-3/30	The absurd, the sublime, & the obscene: Lewis Carroll, William Blake, Thomas Pynchon.	25 note cards
Week 13 4/2-4/6	The villanelle: Thomas and Bishop	50 note cards <b>Paper #3 (in-class essay)</b>
Week 14 4/9-4/13	<b>Begin Unit 4:</b> Reader-Response Interpretation. The 'short short' story	75 note cards

MONDAY:

**Prep:** 'simplified' handout

**Due:** working bib.

**Assign:** 1<sup>st</sup> 10 note cards

**Discussion:**

1. Peer edit (swap w. table mate) working bibs while I check in class
2. Go over 'simplified' handout
3. Formalist interpretation: Frost, continued.

--review: poem as language-game (c.f. 'prosified' version<sup>1</sup>)

so, what's the point of the poetic stuff? (versification)

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<sup>1</sup> I think I know whose woods these are. His house, however, is in the village. He won't see me stopping here to watch his woods fill up with snow. My small horse must think it's odd to stop where nobody lives here in between the woods and the frozen lake on the longest night of the year. He shakes his harness bells as if to ask me if I'd made a mistake. The only other sound is the sweeping noise of an easy wind and downy snowflakes. The forest is lovely, dark, and deep, but I have to keep some promises and to travel many miles before I can rest.

a) Plain, literal meaning. Basic reading of the text as if it were a series of prose **sentences**. What are the words saying? What thoughts or images are being invited to mind by the poet's words? Do not (yet) read between the lines—stick to the plain, literal, inarguable meaning of the words.

b) Versification.

Observe closely, list and analyze which specific elements of versification are at work in the poem. (e.g. rhyme/rhyme scheme, rhythm, imagery, figurative language, poetic diction & syntax)

What are the effects (on us) of these poetic features?

--putting the plain prosaic meaning together with the effects of the versification, what overall picture begins to emerge? How are our simplistic, literal readings altered because of the influences of the poetic devices?

--To conclude: Why some think this poem is about Santa, and why that really doesn't work.

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WEDNESDAY:

**Prep:** Progress on grading paper #2.

**Due:** 10 note cards

**Assign:** 25 note cards

**Discussion:**

x

x

1. Practice making note cards: Paraphrase/summary, Direct quotation, My note

--Finding out the name(s) of the human being(s) who wrote the material you want to use.

The problem with websites.

-- Note cards—getting it right. Avoiding plagiarizing. See section 68 PHRG—examine error & correct it.

--Demo of how to make note cards: using 'avoiding plagiarism' example in handbook (orig. source + plagiphased sample) used oversize note cards (work in pairs) to make cards for quote, paraphrase, summary, and 'my note' + examined plagiphased example in book

2. Unit III. The words, the words, the words: a code-breaking approach to interpreting a poem.

**\*Rhyme & Reason:** Core hypothesis: the 'true meaning' of a poem is to be found in the intersection/interplay of its literal sense and its versification

What is the plain, prosaic meaning of these sentences?

What is being communicated through the versification? **Q. How can there be a "meaning" somehow embedded in a rhyme or a beat (etc.)?**

rhyme

rhythm

diction & syntax

figures of speech

layout/typography (line breaks, stanza breaks, indentation, etc.)

punctuation/mechanics

imagery (what does the reader 'see', 'hear', etc. 5 senses)

NOTE: many of the above may appear in prose (e.g. diction & syntax obviously exist in all writing), but here our question is what is being done *artistically* with these elements.

What is ruled in by the versification? (This is a \_\_\_\_ poem. Fill in the blank w. tone/energy/emotion/feel. Trace these back to the elements of poetry above.)

What is ruled out? (The Santa Claus theory.)

\*2<sup>nd</sup> example: e e cummings

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